most eminent art-critics and historians, too, have been Jews. The name of Sir Isidore Spielmann, for over forty years a leader of the world of art in this country, was outstanding in the last generation. His brother, Marion H. Spielmann, was editor of the *Magazine of Art* and the recognised authority on Millais and Ruskin, as well as on the portraiture of Shakespeare and Chaucer, and on the history of "Punch". Sir Charles Walston, Slade Professor at Cambridge, wrote extensively on the aesthetics of art, besides being a great archaeologist. Malcolm Charles Salaman is a distinguished critic, and the greatest English authority on coloured prints and woodcuts ; while in the field of etching a standard work is Frank EmanueFs *Etching and Etchers.* The name of Salamon Reinach is famous, not only in France, as author of what is perhaps still the best introduction to the history of Art — *Apollo.*

Music, like painting, is a particularly faithful index of assimilation: and Jewish religious and folk-music have on the whole reflected with the utmost fidelity the atmosphere of their environment. Northern Jewry generally imitates, in home and synagogue, the German musical tradition of the Middle Ages ; Southern, that of Spain ; and the melodies common to both elements, which might therefore be presumed to be of ancient Palestinian origin, are conspicuous by their rarity. Indeed, there is a higher probability that the tradition of Temple

cantillation may to-day be traced in the oldest music of the Catholic Church than in that of the Synagogue. On the other hand, in a later age, synagogue music has occasionally been drawn upon by Gentile composers. Thus Benedetto Marcello found the settings for many psalms in the Ghetto at Venice, while the historic tune to